

# AMY WINEHOUSE FRANK

THE SONGS FROM THE ALBUM FOR FRANK, VOICE AND MIND



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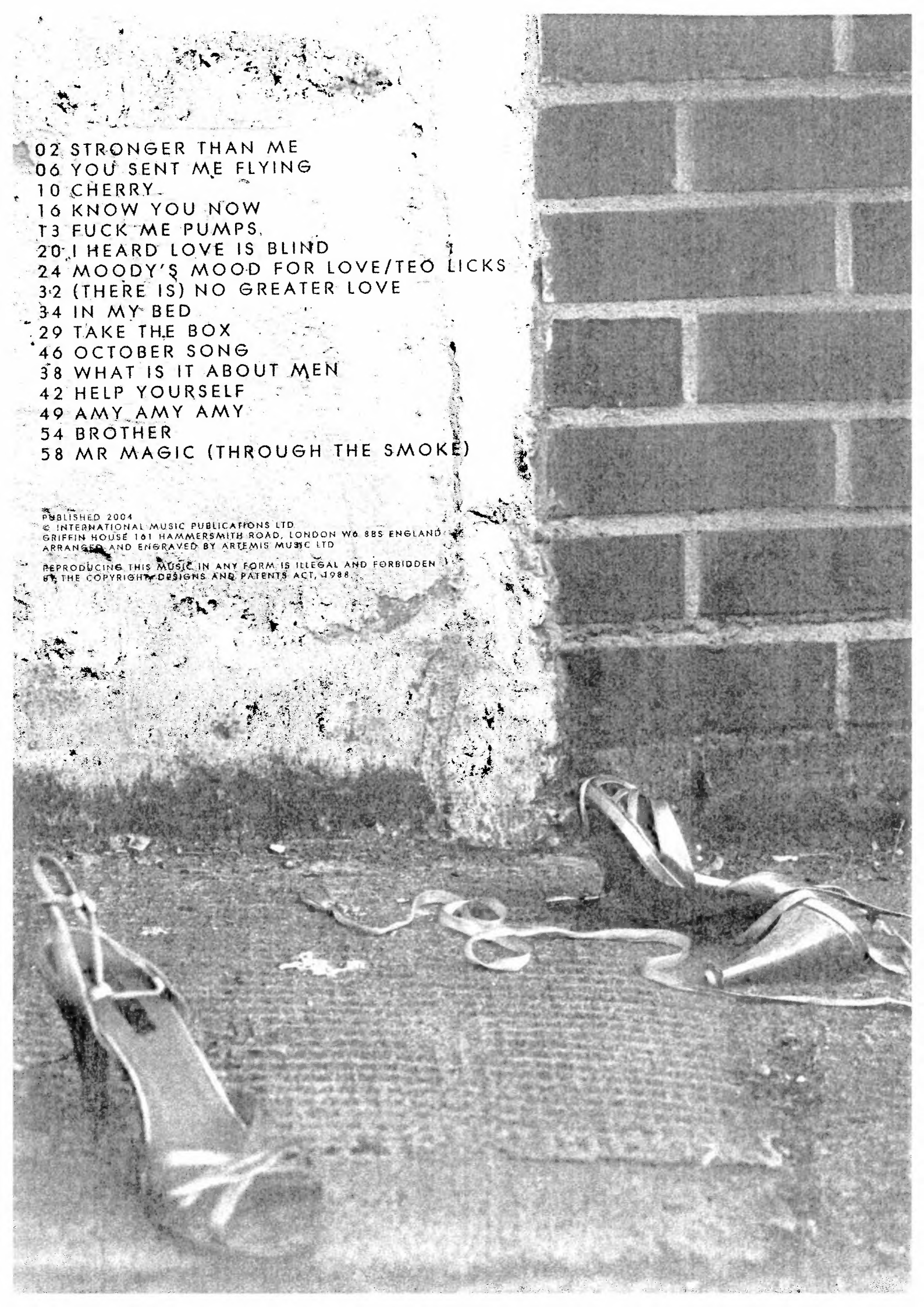


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# STRONGER THAN ME

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

$\text{♩} = 76$  ( $\text{♩} = \text{♩}^3$ )

N.C.

Drums




1. You should be strong - er than me,  
 2. You should be strong - er than me,  
 3. "The res - pect I made you earn,



you been here se - ven years long - er than me.  
 but in - stead you're long - er than fro - zen tur - key.  
 thought you had so ma - ny les - sons to learn." I said

Gm A7aug Dm



Don't you know you're s'posed to be the man? Not  
 Why'd you al - ways put me in con - trol?  
 "You don't know what love is, get a grip

Gm A7aug Dm



Pale in com - par - i - son to who you think I am. You al - ways wan - na  
 All I need is for my man to live up to his role. You al - ways wan - na  
 Sound as if you're read - ing from some oth - er tired out script. I'm not gon - na meet

Gm A7aug Dm



talk it through, I don't care. I al - ways have to  
 talk it through, I'm o - kay. I al - ways have to  
 your moth - er an - y - time I just wan - na rip

Gm A7aug Dm



com - fort you when I'm there. But that's  
 com - fort you ev - 'ry day. But that's  
 your bo - dy ov - er mine. Please tell,

Gm A7aug Dm

what I need you to do, stroke my hair. 'Cause  
 what I need you to do, are you gay?  
 tell me why you think that's a crime?"

F6 G9

I've for - got - ten all of young love's joy,

1, 2. 3.


F6 G9 G9

feel like a la - dy and you my la - dy boy. you my la - dy boy.  
 3. He said

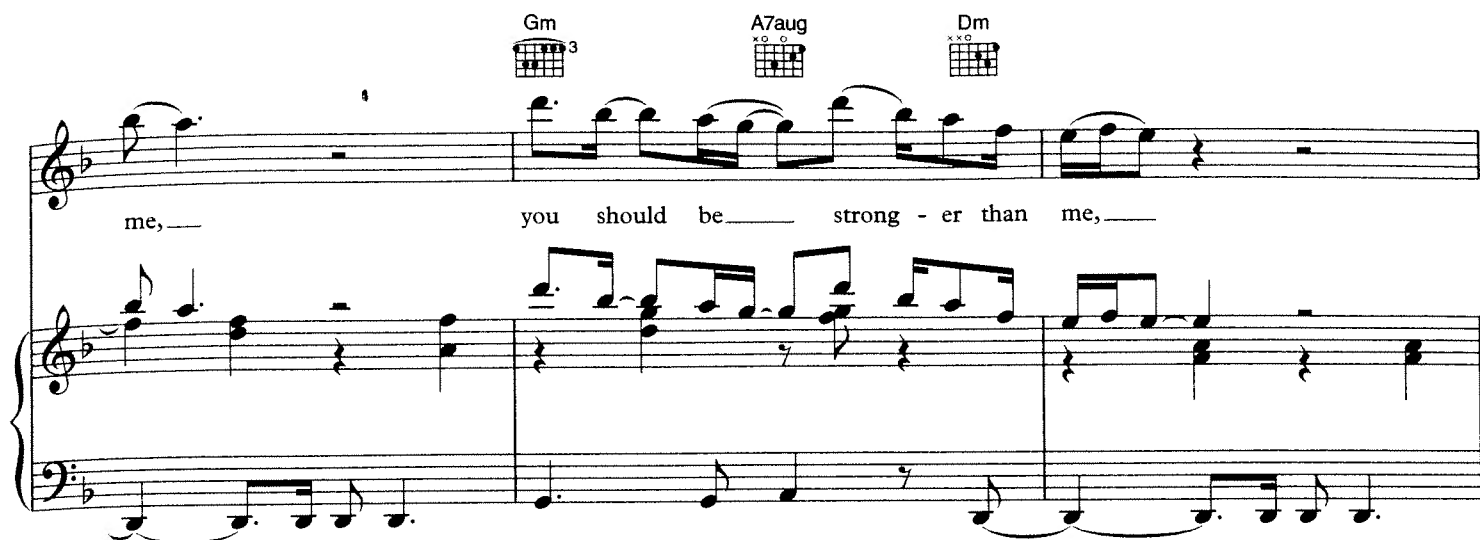
Gm A7aug Dm Gm A7aug

You should be strong - er than me, you should be strong - er than


Gm A7aug Dm



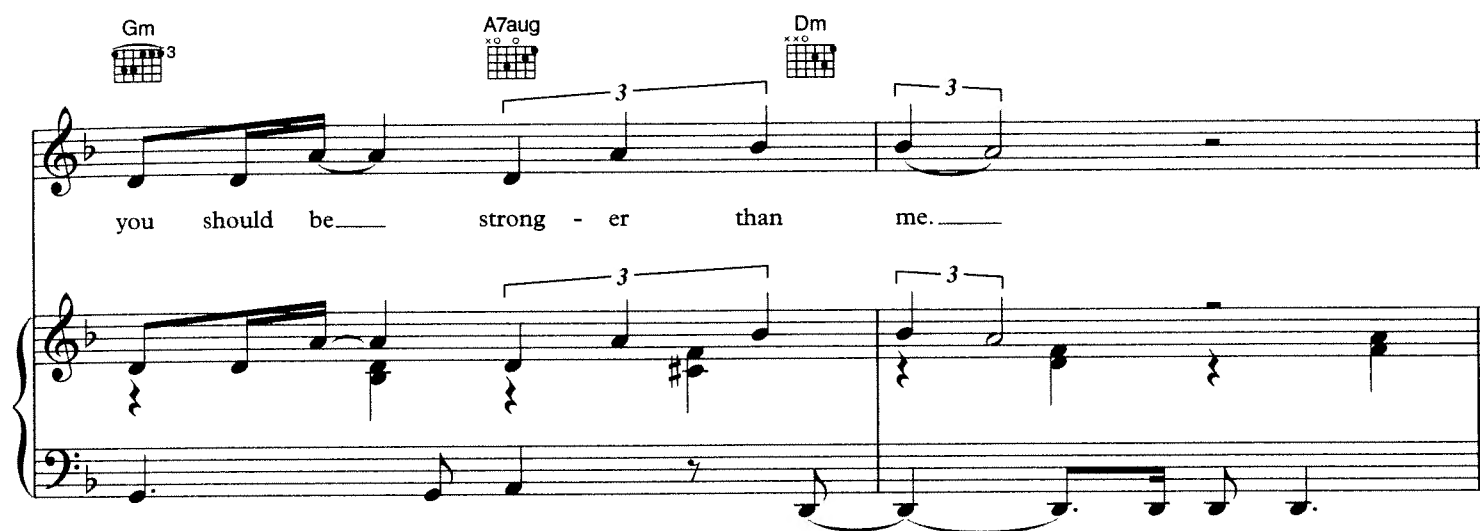
me, — you should be — strong - er than me, —



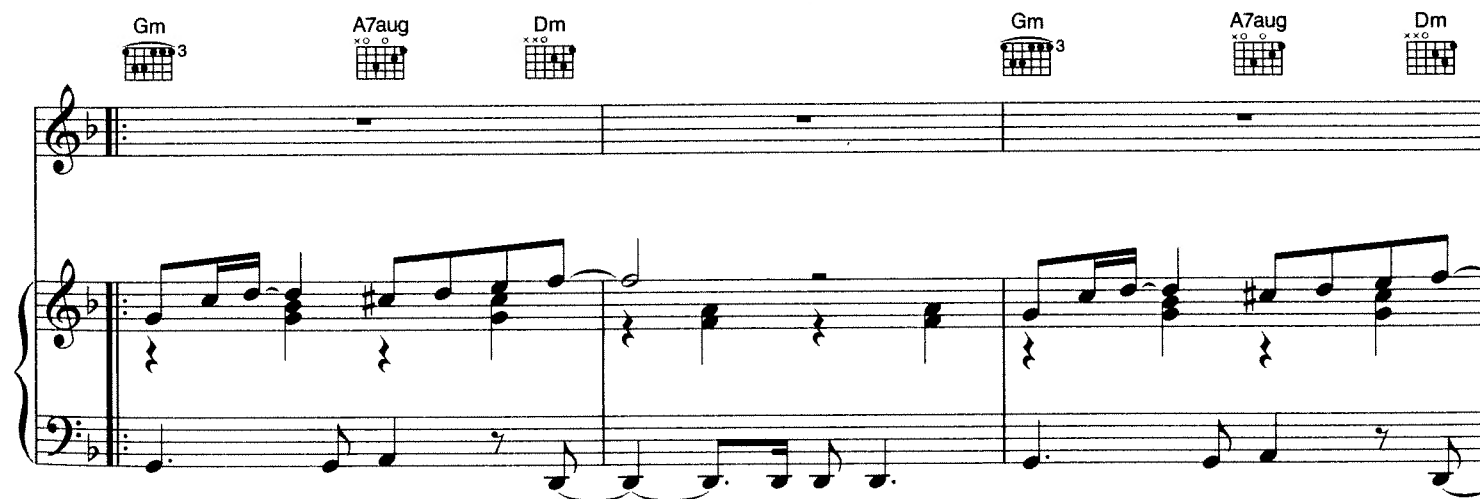

Gm A7aug Dm



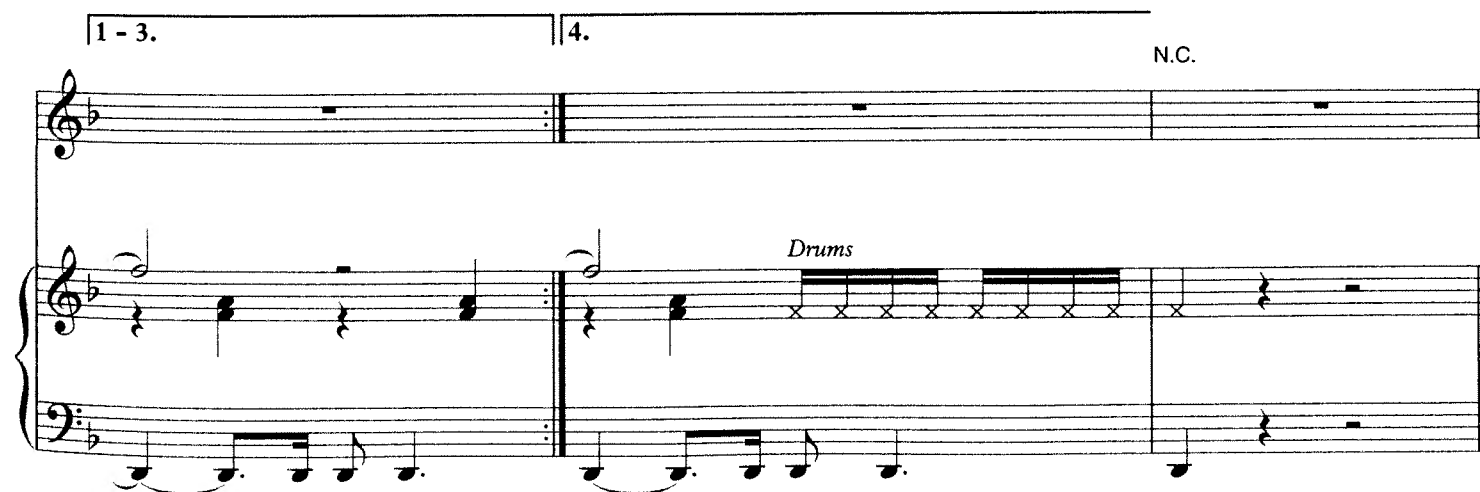
you should be — strong - er than me. —



Gm A7aug Dm Gm A7aug Dm



1 - 3. 4. N.C.



# YOU SENT ME FLYING

WORDS AND MUSIC BY AMY WINEHOUSE AND FELIX HOWARD

♩ = 100



1. Lent you Out - si - daz  
2. And al - though he's no - thing  
3. His mes - sage was bru - tal,

and my new Ba - du.  
in the scheme of my years,  
but the de - livery was kind.



While you were think - ing I did - n't have a clue...  
it just serves to blud - geon my fu - tile tears...  
May - be if I get this down, I'll get it off my mind...



Tough to sort files...  
And I'm not used to this.  
It serves to condition me

with your voice in my head.  
I ob - serve, I don't chase.  
and smooth my kinks.

Bm7<sup>b</sup>5

Bbmaj7

Aaug7

Dm

So then I bribed you down - stairs with a Marl - boro — Red.  
 But now I'm stuck with these consequences thrust in my face.  
 De - spite my frus - tra - tion for the way he thinks.

So  
 And  
 And

Em7<sup>b</sup>5

Aaug7

Dm

Em7<sup>b</sup>5

Aaug7

now I feel so — small dis - co - ver - ing — you knew.  
 the mel - o - dramas — of my day de - li - ver blows.  
 I knew the speech, when it came, would be to that ef - fect.

How much more tor - ture would you have put —  
 That sur - pass your re - ject - ion, it just goes —  
 At least you're at - tract - ed to me which I

Dm

Em7<sup>b</sup>5

Aaug7

Dm

— me through?  
 — to show. —  
 did not ex - pect.

You prob - 'bly saw me laugh - ing at all your jokes. —  
 A sim - ple attract - ion that re - flects right back to me.  
 Didn't think you'd get my num - ber down as such.

Or  
 So  
 But

Em7<sup>b</sup>5

Aaug7

Dm

how I did not mind — when you stole all my — smokes. —  
 I'm not as in - to you as I ap - pear to — be. —  
 I've never hat - ed my - self for my age so — much. —



1, 2.  
Cm/F

E♭maj7



Dm7♭5



G7/D



Cm



And al-though my pride's, \_\_\_\_\_ yeah, not ea-sy to dis-turb, \_\_\_\_\_ yeah. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



You sent me fly-ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



With your bat-tered jeans \_\_\_\_\_ and your Beast-ies tee. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next \_\_\_\_\_ to me. \_\_\_\_\_

3.

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



And al - though my pride's, \_\_\_\_\_ yeah, not ea - sy to dis - turb, \_\_\_\_\_ yeah. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



You sent me fly - ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



With your bat - tered jeans \_\_\_\_\_ and your Beast - ies tee. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



Repeat to fade

Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next \_\_\_\_\_ to me. \_\_\_\_\_

# CHERRY

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88



Her name is\_\_\_\_ Cher - ry.\_\_\_\_ We just met.\_\_\_\_ But al-

The first system of the musical score for 'Cherry' is in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal melody line and a piano accompaniment. The lyrics are: 'Her name is\_\_\_\_ Cher - ry.\_\_\_\_ We just met.\_\_\_\_ But al-'. Above the vocal line, there are two chord diagrams: Dmaj7 and E9.



-read - y she knows me bet - ter than you. She un - der - stands me af - ter

The second system of the musical score continues the melody and accompaniment. The lyrics are: '-read - y she knows me bet - ter than you. She un - der - stands me af - ter'. Above the vocal line, there are three chord diagrams: Em9, A7, and Dmaj7.



eigh - teen years, and you still don't see me like you ought to do.

The third system of the musical score concludes the phrase. The lyrics are: 'eigh - teen years, and you still don't see me like you ought to do.'. Above the vocal line, there are four chord diagrams: E9, Em9, A7, and Dmaj7.

Em<sup>9</sup>A<sup>7</sup>Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>

May-be we could talk 'bout things if you were made of wood and strings. While I love her ev - 'ry sound, I

Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>

don't know how to tune you down. 'Cause you're so thick and my pa - tience is thin, so

Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>Dmaj<sup>7</sup>

I got me a new best friend with a pick-up that puts you to shame. And Cher-ry is her name. And when

E<sup>9</sup>Em<sup>9</sup>A<sup>7</sup>

I'm lone - ly Cher - ry's there, and she plays a - long while I sing out my -

Dmaj'

E<sup>9</sup>

— blues. —

I could be cry - ing. —

and you don't care. —

You won't

Em<sup>9</sup>A<sup>7</sup>Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>

call me back you're stub-born as a mule. —

May - be we could

Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>Dmaj<sup>7</sup>

talk 'bout things if you were made of wood and strings. —

Em<sup>9</sup>A<sup>7</sup>Dmaj<sup>7</sup>Em<sup>9</sup>A<sup>7</sup>

N.C.

You might think I've gone too far. — I'm talk - ing 'bout my new gui - tar. —



# FUCK ME PUMPS

13

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 100



1. When you walk in the bar — and you're dressed like a star, — rock - ing your F - me pumps.  
(2.) more than a fan, — look - ing for a man, but you end up with one night stands. —  
(3.) can't sit down right. 'cause your jeans are too tight, and you're luck - y it's la - dies night. —



— And the men no - tice you, — with ya Guc - ci bag crew, — can't  
— He could be your whole life — if you got past one night, — but  
— With your big emp - ty purse, — ev - 'ry week it gets worse. At



tell who — he's look - ing to. — 'Cause you all look the same, ev - 'ry -  
that part — nev - er goes right. — In the morn - ing you're vexed. He's —  
least your breasts cost more than hers. — So you did Mi - a - mi — 'cause you

Bm7<sup>b5</sup>

Eaug

Am

D<sup>6</sup>

G

F#m7<sup>b5</sup>

F#aug

one knows your name, and that's your whole claim\_ to fame.\_  
 on to the next,\_ and you didn't even get\_ no text.\_  
 got there for free,\_ but some-how you missed the plane.

Nev - er miss a night, 'cause  
 Don't be too up - set\_ if they  
 You did too much E,\_

Bm7<sup>b5</sup>

Eaug

Am

D<sup>6</sup>

G

your dream in life\_ is to be a foot - ball - er's wife. You don't like  
 call you a sket,\_ 'cause like the news every day you get press.  
 met some - bo - dy,\_ and spent the night get - ting caned. With - out

1, 2.

Am

D

G

C

play - ers,\_ that's what you say.\_

But you real - ly would - n't mind a mil - lion - aire.\_

You don't like  
 All them big

Am

D

G

C

ball - ers,\_ they don't do no - thing\_ for ya.\_

But you'd love a rich man six - foot - two or tall - er.\_

You're  
 You

3. Am D G C

girls like you, there'd be no fun... We'd go to the club and not see a - ny - one... With-out

Am D G C

girls like you, there's no night - life... All those men just go home to their wives... Don't

F#m7b5 F#aug Bm7b5 Eaug Am D6 G

be mad at me... 'cause you're push - ing thir - ty, — and your old tricks no long - er work... You should 've

F#m7b5 F#aug Bm7b5 Eaug Am D6 G

known from the jump that you'll al - ways get dumped, so dust off — your fuck me pumps.

# KNOW YOU NOW

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, DELROY COOPER,  
DONOVAN JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

$\text{♩} = 144$

$\text{E}\flat^6$



$\text{D}7^{\sharp 9}$



1. You're just a lit - tle boy — un - der - neath that hat. — You  
2. My girl says I'm too sen - si - tive. to run with you.

The first system of the musical score for 'Know You Now'. It features a vocal melody line and a piano accompaniment. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is marked as quarter note = 144. The system includes two verses of lyrics. Above the vocal line, there are two chord diagrams: Eb6 and D7#9. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

$\text{E}\flat^6$



$\text{Caug}^7/\text{G}$



$\text{C}^7\flat^9$



need the nerd to hide — your e - go. — Don't — come with — that. —  
But I'm — not lis - ten - ing — to her.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The key signature remains E-flat major. The system includes two verses of lyrics. Above the vocal line, there are three chord diagrams: Eb6, C augmented 7/G, and C7b9. The piano accompaniment continues with chords and a bass line.

$\text{Fm}^7$



$\text{A}\flat^7$



You think ev - 'ry - thing gets hand - ed to — you free. —  
Yes — I'm per - cep - tive. — So when I'm done with you —

The third system of the musical score. It continues the vocal melody and piano accompaniment. The key signature remains E-flat major. The system includes two verses of lyrics. Above the vocal line, there are two chord diagrams: Fm7 and Ab7. The piano accompaniment continues with chords and a bass line.



But it's not that ea - sy.  
you'll wish your head back the way it were.



I got - ta know you now.

We may - nev - er meet a - gain.



I got - ta know you now and then.



*w/ad lib. vocal*





First system of musical notation. The top staff is a single line with rests. The middle and bottom staves are piano accompaniment. The key signature has two flats (Bb and Eb).



Second system of musical notation. The top staff contains the vocal melody with lyrics: "I'm not ruling you out, I'm just in doubt. As". The middle and bottom staves are piano accompaniment.




Third system of musical notation. The top staff contains the vocal melody with lyrics: "to what you say you're all about.". The middle and bottom staves are piano accompaniment.

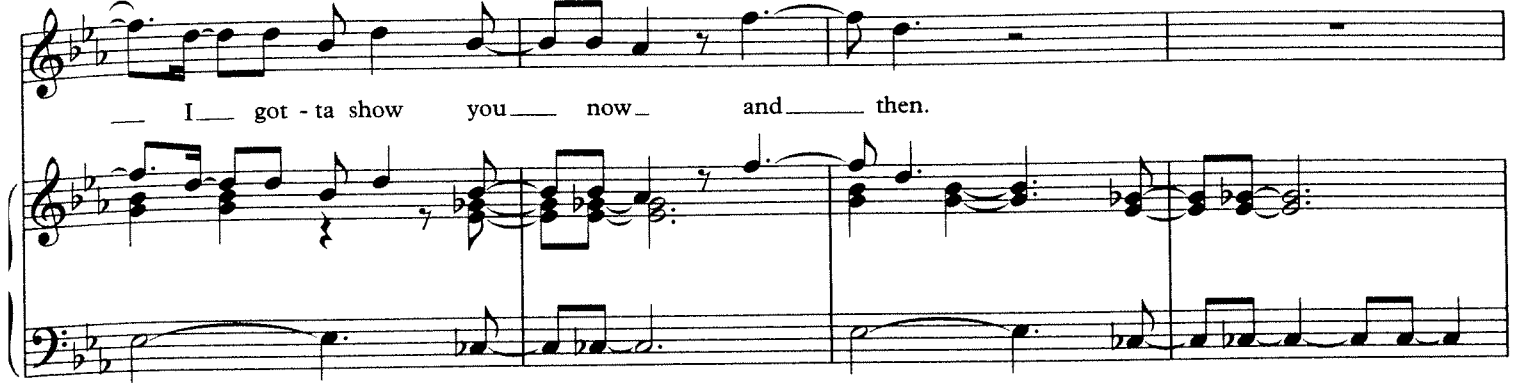


Fourth system of musical notation. The top staff contains the vocal melody with lyrics: "I got - ta know you now. We may nev - er meet a - gain.". The middle and bottom staves are piano accompaniment.


E♭maj<sup>9</sup> C♭ E♭maj<sup>9</sup> C♭



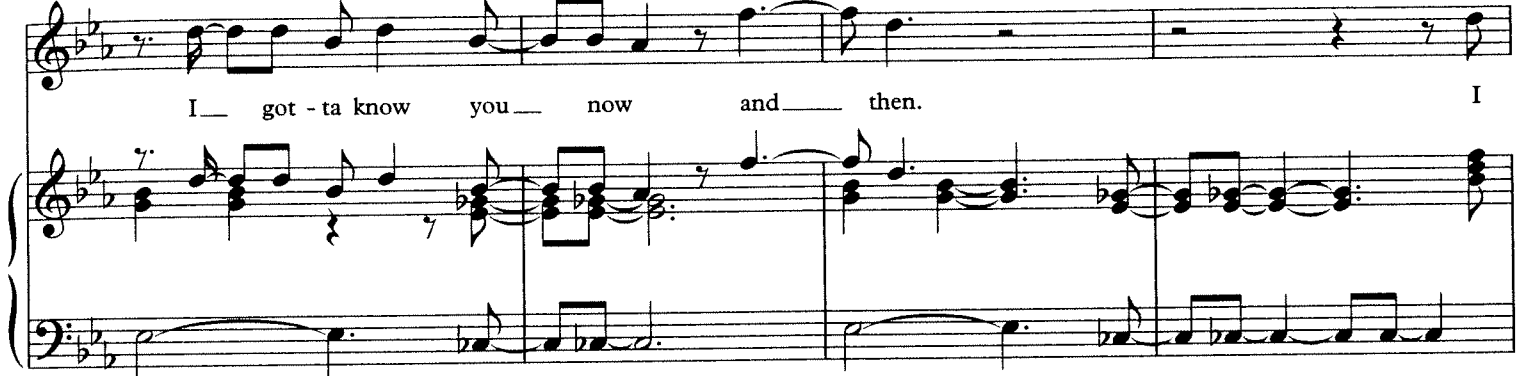
I got - ta show you now and then.




E♭maj<sup>9</sup> C♭ E♭maj<sup>9</sup> C♭



I got - ta know you now and then. I




E♭maj<sup>9</sup> C♭maj<sup>9</sup> E♭maj<sup>9</sup> C♭maj<sup>7</sup>#11



got - ta know you now. We may nev - er meet a - gain. I

*Play four times*



E♭maj<sup>9</sup> C♭ E♭maj<sup>9</sup> C♭



*Repeat to fade*



# I HEARD LOVE IS BLIND

WORDS AND MUSIC BY AMY WINEHOUSE

♩ = 76






I could-n't re - sist him. His eyes were like yours, - his







hair was ex - act - ly the shade of brown. He's just not as tall, —







but I could-n't tell. — It was dark and I was ly - ing down.


You are ev - 'ry - thing. He means no - thing to me.

I can't e - ven re - mem - ber his name. Why you so up - set?

Ba - by you were-n't there, and I was think - ing of you when I came.


What do you ex - pect? You left me here a - lone.

A6

F#m7

I drank so much, and need - ed your touch. \_ Don't o - ver - re - act. \_

B9

E9

A6

\_ I pre - tend - ed he \_ was you. \_ You would - n't want me \_ to be lone - ly. \_

Dmaj7

C#maj7

Cmaj7

C#maj7

How can I put it so \_ you un - der - stand.

Dmaj7

F#m7b5

B9

I did - n't let \_ him hold \_ my hand. \_ But he



Em7 Em7<sup>b5</sup>

looked — like you, I guess he looked — like you. —

Dmaj7 F#m7<sup>b5</sup> B<sup>9</sup> Em7

No — he was - n't — you, — but you — can still — trust me.

Em7<sup>b5</sup> Dmaj7

This ain't in - fi - del - i - ty, — It's not cheat - ing, you were on —

F#m7<sup>b5</sup> B<sup>9</sup> Em7 G/A A<sup>6</sup> Dmaj7

— my mind. yes — he — looked like you, but I heard love is blind.

# MOODY'S MOOD FOR LOVE

WORDS BY DOROTHY FIELDS  
MUSIC BY JIMMY MCHUGH AND JAMES MOODY

## TEO LICKS

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

$\text{♩} = 76$

N.C.



There I go, there I go, there I go, there I go.



Pret - ty ba - by you are the soul snaps my con - trol.



Such a fun - ny thing but ev - 'ry time you're near me I nev - er can be - have. You give me a

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D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>/b<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>/b<sup>9</sup>



3 3 3

smile and then I'm wrapped up in your ma - gic, there's mu - sic all a - round me, cra - zy mu - sic, mu - sic that keeps

Gmaj<sup>7</sup> Am<sup>7</sup>




3

call - ing me so ve - ry close to you, turns me your slave.

2. See additional lyrics


Daug<sup>7</sup>



3

come and do with me a - ny lit - tle thing you want to, a - ny - thing,

Gmaj<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup>



6 3

ba - by just let me get next to you. So am I in - sane or do I real - ly see hea -



- ven in your eyes? Bright as stars that shine up a - bove you



in the clear blue sky. How I wor - ry 'bout you, just can't live my life with - out you. Ba - by come here don't



have no fear. Oh, is there a won - der why I'm real - ly feel - ing



in the mood for love. So tell me why stop to think a - bout this wea - ther my dear? This

A7 D7 D7#9

lit - tle dream might fade a - way. \_ There I go talk - ing out of my head a - gain, ba - by won't you

Am7 Daug7 Gmaj7 Daug7

Ba - by, \_ you make me feel so good, let me take you by the hand. Come let us vis - it out there \_ in that

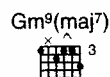
Gmaj7 Bm7 Bbm7

\_ new pro - mised land. \_ May - be there \_ we can find \_ a good

Am7

**Freely** **rit.**

place to use a lov - ing state \_ of mind. \_ I'm so tired of living with - out and nev - er know - ing what love's a -



-bout. James Mood-y you can come on hit me. You can blow now if you want to, I'm through.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes a sixteenth-note run marked with a '6' and a double bar line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Slower ♩ = 60



With saxophone solo ad lib.

The second system of the musical score is marked 'Slower ♩ = 60'. It features a piano accompaniment in grand staff. The right hand plays a series of chords, while the left hand plays a moving bass line. The text 'With saxophone solo ad lib.' is written above the piano part.



N.C.

The third system of the musical score continues the piano accompaniment in grand staff. It includes the same chord diagrams as the previous system and ends with the instruction 'N.C.' (No Chord).

Come and put our two hearts together  
That would make me strong and brave  
Oh, when we are one, I'm not afraid, I'm not afraid  
If there's a cloud up above us  
Come on and let it rain  
I'm sure our love together  
Would endure a hurricane  
Oh my baby  
Won't you please let me love you and  
Get a release from this awful misery  
What is all this talk about loving me, my sweet  
I am not afraid, not anymore, not like before  
Don't you understand me, now baby please  
Pull yourself together, do it soon  
My soul's on fire, come on and take me  
I'll be what you make me my darling.

# TAKE THE BOX

29

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

♩ = 60



1. Your



neigh - bours were scream - ing. \_\_\_\_ I don't have a key for down - stairs. \_\_\_\_ So I  
(2.) came home this even - ing and no - thing felt like how it should be. \_\_\_\_ I feel like



pressed all \_\_\_\_ the buzz - ers. hop - ing you would - n't be there. \_\_\_\_ So  
writ - ing you a let - ter, but that's not me, you know me. \_\_\_\_ Feel

C#m



G#m7



now my head's hurt - ing. — You say I al - ways get my own way. — But you were  
so fuck - ing an - gry. — I don't wan - na be re - mind - ed of you. But when I

Dmaj7



Fm7b5



A#7#9



in the show - er when I got there, and I'd have want - ed to stay. But I got no - thing to say.  
left my shit — in your kit - chen, I said good - bye to your bedroom. It smelled of you. Mis - ter

D#m



A#m7



Bm7



E7



A#7b9sus4



A#7b9



D#m



A#m7



You were so — beau - ti - ful — be - fore to - day but then I heard — what you say. —  
false pre tence, you don't make sense. I just don't know you. but you made me cry, where's my kiss good - bye?

Bm7



E7



C#m7b5



F#7b9



Bmaj7



Man that wa ug - ly. The Mo - schi - no bra — you bought me last Christ - mas.  
I think I love — you.



E7/F#



Bmaj7



(Put it in the box, put it in the box.)

Frank's \_\_\_ in there. and I \_\_\_ don't care.

1.

E7/F#



Bmaj7



A#7



Amaj7



E/F#



G#m



G#m7



(Put it in the box, put it in the box).

Just take it, \_\_\_

take the box.

Take the box.

2.

G#7#9



Amaj7



Bmaj7



A#7



box.

Just take it, \_\_\_ take it, take \_\_\_ the

Amaj7



Bmaj7



A#7



Amaj7



E/F#



G#m



box.

And now just take it, \_\_\_

take the box.

Take the box. \_

# (THERE IS) NO GREATER LOVE

WORDS BY MARTY SYMES  
MUSIC BY ISHAM JONES

Freely

♩ = 69



There is no great - er love — than what I feel — for you.  
(2.) no great - er thrill — than what you bring — to me.

1.



No sweet - er song, — no — heart — so true. There is  
No sweet -

2.



- er song, — than what you sing, sing — to me. —

D#m7b5

G#7

C#m

D#m7b5

G#7

C#m

You're the sweet - est thing —

that I've — ev - er known. —

And — to think that you are mine,

you are mine a - lone. —

There — is no —

— great - er love —

in all — the world, —

it's true.

No

great-er love

than what I feel

for — you. —

# IN MY BED

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88

N.C.



Wish I could say it breaks my heart like you did in the beg-in - ning.  
I nev-er thought my mem - o-ry of what we had could be in-trud - ed.



It's not that we grew a - part. Anight - in - gale no long - er sing - ing.  
But I could-n't let it be. I need - ed it as much as you did.



It's some-thing I know you can't do, —  
Now it's not hard to un-der-stand —

sep-a-rate sex with e-mo-tion.  
why we just speak at night.



I sleep a-lone, the sun comes up, —  
The on-ly time I hold your hand —

you're still cling-ing to that no-tion.  
is to get the an-gle right. —



Ev-'ry-thing is slow-ing down, —

riv-er of no re-turn. —



Re-cog-nize my ev-'ry sound. —

There's no-thing new to learn.



You'll nev - er get my mind right, like two ships pass - ing in the night, in the night, —



in the night. — Want the same thing when we lay, o - ther - wise mine's a diff - 'rent way, 's a



diff - 'rent way from where I'm go - ing. Oh, it's you a - gain.



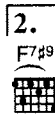
Lis - ten, this is - n't a re - u - ni - on, so sor - ry if I turn my head. —



Yours is a fam-i-liar face, but that don't make your place safe in my bed, my bed, my bed.



*Play four times*



N.C.

# WHAT IS IT ABOUT MEN

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD, PAUL WATSON, LUKE SMITH,  
GORDON WILLIAMS, EARL SMITH, WILBURN COLE, DELROY COOPER AND DONOVAN JACKSON

$\text{♩} = 76$

N.C.

Bm

A

Un - der - stand once he was a fa - mi - ly man. So sure - ly I

Gmaj7

Bm

would nev - er, ev - er go through it first hand. Em - u - late all the

A

Gmaj7

Bm

shit my mo - ther hate. I can't help but de - mon - strate my Freud - i - an fate. My



A Gmaj7

a - li - bi for tak - ing your guy: his - to - ry re - peats it - self, \_\_\_\_\_ it fails -  
 2. nur - tur - ing. I just wanna do my thing. And I'll take the wrong man as naturally as I

Bm

to die. \_\_\_\_\_ And a - ni - mal ag - gres -  
 sing. \_\_\_\_\_ And I'll save my \_\_\_\_\_ tears for un -

A Gmaj7 Bm

-sion is my down - fall. I don't care what you got, \_\_\_\_\_ I want it all. \_\_\_\_\_ It's  
 -cov - er - ing my fears, for be - havior - al patterns that stick o - ver the years. \_\_\_\_\_

Bm A Bm

bricked up in my head and shoved un - der my bed. And I ques - tion my - self a gain. \_\_\_\_\_

A Bm A

What is it 'bout men? \_\_\_\_\_ My de - struct - ive side has grown a mile wide. And I

Bm 1. A

ques - tion my - self a - gain. \_\_\_\_\_ What is it 'bout men? \_\_\_\_\_ What is it 'bout \_\_\_\_\_

Bm F#7#9 2. A

\_\_\_\_\_ men? \_\_\_\_\_ I'm What is it 'bout men? Ooh, it's

Bm A Bm

bricked up in my head and shoved un - der my bed. And I ques - tion my - self a - gain. \_\_\_\_\_

A Bm

What is it 'bout men? My de - struct - ive side has

A Bm

grown a mile wide. And I ques - tion my - self a - gain.

A Bm A/B

What is it 'bout men? What is it 'bout men?

Bm A Gmaj7 Bm

*Repeat to fade*

# HELP YOURSELF

WORDS AND MUSIC BY AMY WINEHOUSE, JIMMY HOGARTH,  
FREDERICK JAMES AND LARRY STOCK

$\text{♩} = 92$



N.C.




N.C.



N.C.



N.C.



N.C.

1. When I walk \_\_\_\_\_ in your shoes \_\_\_\_\_ I un - der - stand \_\_\_\_\_ a man con-fused. \_\_\_\_\_ They  
2. You got a degree \_\_\_\_\_ in phil - o - so - phy. \_\_\_\_\_ So you think you're cle-ver-er than me. \_\_\_\_\_ But



N.C.



N.C.



N.C.



N.C.

much too big, \_\_\_\_\_ but I \_\_\_\_\_ don't care \_\_\_\_\_ I feel \_\_\_\_\_ the weight \_\_\_\_\_ your shoul-ders bear. \_\_\_\_\_  
I'm not just \_\_\_\_\_ some dra-ma queen. \_\_\_\_\_ 'Cause it's where you at \_\_\_\_\_ not where you been. \_\_\_\_\_

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AND WARNER/CHAPPELL MUSIC LTD, LONDON W6 8BS

[THIS SONG CONTAINS A SAMPLE FROM "YOU WON'T BE SATISFIED (UNTIL YOU BREAK MY HEART)"  
BY JAMES & STOCK © WARNER/CHAPPELL MUSIC LTD, LONDON W6 8BS]



Now I real - ly em - pa - thise look - ing through your blood - shot eyes. And  
What do you ex - pect from me, to hold your head a - bove the sea and



I know you car - ry you. you so frus - tra - ted. But we all be - come what we once hat - ed. Be - sides,  
ev en though you big - ger? Don't you know you crush my ti - ny fig - ure? And



any - way no - bo - dy can be that wise.  
we're still so young and this isn't yesterday.



I can't help you... if you won't help your - self. No



I can't help you... if you don't help your - self.



You can on - ly get so much from some - one else..



I can't help you... if you won't help your - self.

Dmaj7



D#dim7



A



E7/G#



F#7



You might be - ty five, - but in my mind

I see you as six - teen years old most - the time.

And

Dmaj7



D#dim7



Bm7



E7



I, I'm just a child

and you're full grown,

and you are like no-thing that I've ev - er known.

Amaj7



F#m7



Bm9



Bm7/E



Amaj7



F#m7



Bm9



E7b9(6)



You are like no-thing that I ev - er known. —

*Repeat to fade*

Amaj7



F#m7



N.C.

Bm9



Bm7/E



Amaj7



F#m7



N.C.

Bm9



E7b9(6)



## OCTOBER SONG

WORDS AND MUSIC BY AMY WINEHOUSE, MATT ROWE AND STEFAN SKARBEK

♩ = 96

Dmaj7



Bm6



Bmaj7



G#m6



Dmaj7



Bm6



Bmaj7



G#m6



The first system of musical notation for 'October Song' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment is in bass clef and starts with a whole rest, followed by a half note G#2, a quarter note A2, and a half note B2. The piano part features a steady eighth-note bass line and chords in the right hand.

Bm7



Am7



1. To - day \_ my \_ bird flew a - way. \_ Gone to find her big \_ blue jay. \_ Star -  
 2. With dread I \_ woke in my bed \_ to shoot ing \_ pains up in my head. Love -

The second system of musical notation continues the vocal and piano parts. The vocal line has two verses. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line.

Bm7



Am7



C9



- light \_ be - fore she took flight, \_ I sang a lul - la - by \_ of bird - land e - ve - ry night. \_  
 - bird, \_ my beau - ti ful bird, \_ spoke un - til \_ one day \_ she \_ just could - n't be heard.

The third system of musical notation continues the vocal and piano parts. The vocal line has two verses. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line.



Bm7 C9 Bm7 C9

I sang a lul - la - by\_\_\_ ev - e - ry night. Sang for my A - va ev - e - ry night..  
 She spoke un - til\_\_\_ one day she could - n't be heard. She just stopped sing - ing.

Em Em/C# F#7 B7 Em Cmaj7 Am7 D7

A - va\_\_\_ was the morn - ing, now she's gone.. She's\_\_\_ re - born like Sa - rah Vaughan.

Em Em/C# F#7 B7 Em Cmaj7 Am7 D7

In the sanc - tu - a - ry she has found.. birds\_\_\_ sur - round her sweet sound. And

Bm7 C9 Bm7 C9

A - va flies.. in pa - ra - dise, and A - va\_\_\_ flies.. in pa - ra - dise..

Em Em/C# F#7 B7 Em Cmaj7 Am7 D7

A - va\_ was the morn-ing, now she's gone. She's\_\_ re - born\_ like Sa - rah Vaughan.

Em Em/C# F#7 B7 Em Cmaj7 Am7 D7

In the sanc - tu - a - ry she has found\_ birds\_\_ sur-round\_ her sweet sound. And

Bm7 C9 Bm7 C9

A - va flies\_ in pa - ra - dise, and A - va\_\_ flies\_ in pa - ra - dise.\_

Bm7 C9 Bm7 C9

*Repeat to fade*

*With vocal ad lib.*

# AMY AMY AMY

49

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD,  
MATT ROWE AND STEFAN SKARBEK

♩ = 160

1.

2.









Chord progression for the first system: Cm, F/G, Cm, F/G, Cm, F/G, Cm, F/G.

Chord progression for the second system: Fm, Bb/C, Fm, Bb/C, Fm, Bb/C, Fm, Bb/C.









Chord progression for the third system: Cm, F/G, Cm, F/G, Cm, F/G, Cm, N.C.

Chord progression for the fourth system: Cm, F/G, Cm, F/G, Cm, F/G, Cm, F/G.









1. At - tract me \_\_\_\_\_ 'til it hurts to con - cen - trate.  
2. It takes me \_\_\_\_\_ half an hour to write a verse.  
3. His own style \_\_\_\_\_ right down to his Die - sel jeans.









Dis - tract me. ——— Stop me do - ing work ——— I hate. ——— And  
 He makes me ——— i - mag - ine it from bad ——— to worse. ——— My  
 Im - mo - bile. ——— I can't think by a - ny means. ——— Un-

just to show\_ him how\_ it feels\_ I walk past his desk\_ in heels.  
 weak - ness from\_ the o - ther sex\_ ev - 'ry time\_ his shoul - ders flex\_ —  
 - der wear\_ peeks out\_ the top\_ I'll let you know when you\_ should stop\_ —

One leg rest - ing on\_ a chair. From the side\_ he pulls\_ my\_ hair.  
 The way the shirt hangs off\_ his back, my train of thought jumps right\_ off\_ track.  
 And from the pic - ture my\_ mind drew, I know I'd\_ look good\_ on\_ you.

(A - my, A - my, A - my) Al - though I've\_ been here\_ be - fore, —

Cm F/G Cm F/G Cm F/G Cm F/G

(A - my,) A - my, A - my) he's just too hard to ig - nore.  
 he's just too hard to ig - nore.  
 you're just too hard to ig - nore.

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C

Mas - cu - linity\_ you spin\_ a spell\_ I think\_ you'd wear\_ me well\_..  
 Mas - cu - line\_ he spins\_ a spell\_ I think\_ he'd wear\_ me well\_..  
 Mas - cu - line\_ you spin\_ a spell\_ I think\_ you'd wear\_ me well\_..

1, 2.

Cm F/G Cm F/G Cm F/G Cm N.C.

(A - my, A - my, A - my) Where's my mor - al pa - ral - lel?\_

3.

Cm F/G Cm N.C. (N.C.)











Where's my mor - al pa - ral - lel?\_ Cre - a - tive en - er - gy\_

— a - bused — and all my ly - rics go un - used.









— And when I clock black hair blue eyes —

I drift off, I fan - ta - size...









(A - my, A - my, A - my)

Al-though I've been here — be - fore, (A - my, A-my, A-my) he's just too-hard to—

— ig - nore.— Mas - cu - linity\_ he spins — a spell,— I think he'd wear—

— me well.— (A - my, A - my, A - my) Where's my mor - al pa -

 N.C. N.C.

— ral - lel?—

# BROTHER

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, TEO AVERY,  
GREGORY JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

♩ = 88

N.C.

C#m<sup>9</sup>

F#7(6)

B(9)

G#7sus<sup>4</sup>

G#7

C#maj<sup>7</sup>

C#m<sup>7</sup>

F#7

Bmaj<sup>7</sup>

G#7sus<sup>4</sup>

G#7

C#maj<sup>7</sup>

C#m<sup>7</sup>

F#7

Bmaj<sup>7</sup>

1. Bro - ther,  
2. She can't..

there's so much that I\_\_\_  
al - ways be\_\_\_there just to

could nev - er say\_\_\_  
hold you down,\_\_\_

to  
our



G#7sus4



G#7



C#maj7



C#m7



F#7



Bmaj7



your face.  
mo - ther,

But by now  
when you are

you should know the world and all its ways,  
at an age now where life turns a - round,

G#7sus4



G#7



C#maj7



so find your place.  
my bro - ther.

How do I find words that do not con -  
Re - a - lize that you don't have to an -

C#m7



F#7



Bmaj7



G#7sus4



G#7



- de - scend when she bore you  
- swer to no man, re - spons - i - bility

be - fore me?  
comes down to you.

C#maj7



C#m7



F#7



'Cause she does - n't need a child, she  
But how can I ex - pect you to

needs a friend.  
un - der - stand

A son,  
when you

Bmaj7

G#7sus4

G#7

not a sob sto - ry.  
live life like you're so run through?

C#maj7

C#m7

F#7

Bmaj7

Now you must care for her the way she did for you, and your pri - or - i - ty it must

G#7sus4

G#7

C#maj7

C#m7

F#7

be her. Now you must look out for her the way she did for you, 'cause

Bmaj7

G#7sus4

G#7

we'll nev - er be the way we were.

C#maj7



C#m7



F#7



Now you must look out for her the way she did for you, and

Bmaj7



G#7sus4



G#7



C#maj7



your pri - or - i - ty it must be her. Now you must look out for her the

C#m7



F#7



Bmaj7



G#7sus4



G#7



way she did for you, 'cause we'll nev - er be the way we were.

*Repeat to Fade*

C#maj7



C#m7



F#7



Bmaj7



G#7sus4



G#7



*with vocal ad lib.*

# MR MAGIC (THROUGH THE SMOKE)

WORDS AND MUSIC BY RALPH MACDONALD AND WILLIAM SALTER

$\text{♩} = 100$




1. Ev - 'ry day I see you. My hands were made for  
2. With - out you I'm mis - e - ry. Blue as a mi -  
3. Lay - ing on my bed, I reach ov - er for



you... And you al - ways give me stress - free point of view...  
graine. All the songs sound bet - ter when you're next to me,  
you, and you so fresh you e - ven make the stand - ards new,



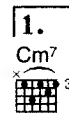
Pick you up af - ter school. (Mis - ter Ma - gic) \_\_\_\_\_  
 'cause you come nat - ural - ly. \_\_\_\_\_  
 burn the tip to get you through.



Take a to - ken (Mis ter Ma - gic) \_\_\_\_\_ of my love. (Mis - ter

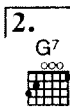


N.C.



Ma - gic) \_\_\_\_\_

I see you through the smoke.



smoke. \_\_\_\_\_

Chord diagrams: Cm7 (x 3), F9, Cm7 (x 3)





Chord diagrams: F9, Cm7 (x 3), F9, Cm7 (x 3)

3.




— smoke. *With saxophone solo ad lib.*

Chord diagrams: F9, Cm7 (x 3), F9, Bb7b9


Chord diagrams: Cm7 (x 3), Bbm7, Eb7 (x 6), Abmaj7 (x 4), Gaug7 (x 6), Cm7 (x 3)

Mis - ter Ma - gic, — Mis - ter Ma - gic, —




N.C.

Mis - ter Ma - gic, — Wait - ing for the smoke —


to clear. — I'm wait - ing for the smoke — to clear. —






Play six times

With saxophone solo ad lib.

STRONGER THAN ME  
YOU SENT ME FLYING  
CHERRY.  
KNOW YOU NOW  
FUCK ME PUMPS  
I HEARD LOVE IS BLIND  
MOODY'S MOOD FOR LOVE/TEO LICKS  
(THERE IS) NO GREATER LOVE  
IN MY BED  
TAKE THE BOX  
OCTOBER SONG  
WHAT IS IT ABOUT MEN,  
HELP YOURSELF  
AMY AMY AMY  
BROTHER  
MR MAGIC (THROUGH THE SMOKE)

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